



INSTRUCTIONS FOR PFTS WORKSHOP HOSTS/SPONSORS

INTRODUCTION: These instructions for hosting a Painting From the Source® (PFTS) Workshop in your town will give you an idea of some of the rewards and work involved in this kind of event. Please be aware that it is only a guide. Each situation is unique and the guide is flexible. Many of you already have a group of people, a club or class who you know will be taking the workshop and/or you may already have a studio, school or space where you know the workshop will take place. In this case most of the suggestions I have written here are not applicable. Also some of you may have a small workshop center, your own Mailing List and /or host many workshops in your area as part of your income and you typically get a percent of the net profit. Some of the guidelines here will help you as well.

OVERVIEW: Many of you want to host Painting From The Source® in your geographic area because you have already experienced the workshop and want to share the benefits you have received with your friends, family and home community. Others of you have read the PFTS book and/or viewed my DVD or web site (www.paintingfromthesource.com) or heard from others the value of Painting From the Source®. Thank you for your interest!

In general it is much easier to host a workshop if you have already attended a workshop; you can see first hand how the space is set up, better advertise, and tell people what to expect. Therefore you may want to consider attending a workshop before organizing a workshop in your hometown. I do realize that in some cases, not having the expense of traveling to me is an incentive to bring me to your community. To host a painting workshop it will be necessary for you to have access to e mail as that is the most efficient and inexpensive way to communicate. I am aware that a phone conversation is also often necessary.

SOME BENEFITS TO YOU OF HOSTING A PFTS WORKSHOP: Some benefits of bringing Painting From The Source® to your community are:

1. Satisfaction of introducing a powerful healing creative process to your community.
2. A great way to get publicity for your own work. Many people who lead local painting groups who invite me to teach often get a good group from our workshop who continue to paint with them. No matter what your work, massage therapist, psychic, or yoga teacher, publicizing PFTS workshop in your town brings attention to you and your work.

3. Getting a group together for me is a good way to meet like-minded people in your town and make new friends, and get some painting buddies as well.
4. You get to attend a workshop for free.
5. Learning and polishing new skills, such as publicity, making a flyer, delegating duties to assistants, negotiating for appropriate painting space, event production and coordination.
6. Getting to know your town and geographic area better by exploring for workshop space.

BASIC FINANCIAL ARRANGEMENT: In order to work at my best I cannot do more than one workshop a month. Therefore I generally need to clear a minimum \$3,000 for a weekend and \$5,000 for a five day to make it financially worthwhile. This is very doable if we get 12 people and charge a reasonable fee, like \$350 including all materials, for a weekend (including Friday night).

If you are in a geographic area that I want to visit, the fee can be more flexible. Note that the fee could be considerably lower by using one of the graduates of my PFTS Teacher Training program, who are located all over the USA and with whom I can hook you up. Some of the possible expenses are, travel, food, lodging, supplies, advertising, long distance calls, possible rent of studio space, possibly paying assistants, etc.,

HOW I HELP YOU:

1. Giving you this host information flyer as a guide.
2. Providing you with the people on my mailing list in your area. We will email you my mailing lists.
3. Connect you with any workshop sites or publicity possibilities I know of in your area.
4. I will do a book signing event (which you arrange) before the workshop, which often brings in more last minute people.
5. We will provide you with some sample flyers as template for you to produce a flyer for your PFTS event.
6. I will reimburse you for all your out of pocket expenses and/or give you money ahead of time to cover your expenses. Save all your receipts.
7. We may provide one or more assistants.
8. I will also advertise the workshop on my web site.
9. We will provide a checklist of basic materials you will need and a place to order art supplies. I will bring the paint brushes.
10. I will provide you with a list of preparation instructions for registered participants.
11. I will mail books to you to sell to prospective participants.

YOUR RESPONSIBILITIES: Basically with my guidance and support (see above), you do the rest (see below). You get the people, do the publicity, make a flyer using your phone number, do a mailing, follow up calls, post flyers, find painting space, advertise locally, register people, collect money, set necessary guidelines for participants, find a place for me to stay, order materials if necessary, find and organize the assistants if necessary, and keep a record of expenses. It is necessary that you read my book before hosting a workshop.

HOW MANY PEOPLE: A workshop can range from 10 to 40 people with as many as four assistants. Size depends on how large a space you can get, how creatively you use the space (see below), the workshop length and having enough appropriate assistants. Size may depend on how many people are required for us to get our minimum amount of payment.

PROCEDURE: We decide together the best dates, length, our minimum number of people, whether to use paint or oil pastels etc. In terms of best time of year to do a workshop, I would prefer coming to your geographic area when the weather is most agreeable.. There are a number of aspects to consider before committing to host a workshop, many of which I mention below.

PLACE - RESIDENTIAL OR COMMUTER: Where the workshop takes place in your geographic area makes a difference in the total experience. Practicality, convenience, and work for you are to be considered. There are pros and cons to consider in both a Residential or a Commuter workshop.

RESIDENTIAL: A Residential workshop involves knowing of or finding a retreat center, inn or hotel, a church camp, club, scouting camp or a very large house (which may be very rustic but good and affordable) in a quiet, beautiful location where we would paint, eat and ALL SLEEP for the duration of the workshop. The benefits of a residential are obvious in continuity of the experience, group bonding, and depth of experience in a retreat setting. For those who can afford the additional expense, holding the workshop in a beautiful and peaceful setting with meals prepared and getting away from their every day life might be just the temptation that makes them want to do it.

The sleeping space can range from luxurious singles to sleeping on mattresses on the floor, slumber party style or camping. The challenge is to find a site that has a private space that is large enough and appropriate for painting, that is also available to the participants at all hours, day and night. (see PAINTING STUDIO SPECIFICATIONS below).

Other challenges include getting a price that keeps it affordable for participants. Often these places will have a reduced rate or no charge for the group leader if there are a certain amount of participants (like ten or more) and no charge for other organizer such as you and/or an assistant for each additional 10 people. Sometimes the owner will give a good deal in order to attend the workshop him or herself.

Another consideration in choosing a residential workshop setting is the health consciousness of the food that is cooked and served there. It is important for the food to be simple, healthy and nourishing with limited desserts that are not overly sweet and no red meat. If the place does not usually serve in this way it is important that the cook be capable and willing to work with us on menu and food preparation. Some residential settings such as a boy or Girl Scout camp setting will require that we bring our own cook, which could be a blessing. Having meals catered is also a possibility.

The main case against a residential workshop is that the workshop will be more expensive (unless it is held in the host's or a participant's very large home where all can sleep), which will discourage some people. In a residential, everyone must stay on location together. For the energy of the group and the process, no one is permitted to commute.

COMMUTER: A Commuter workshop involves finding a workshop space in your town where participants would meet during the day (and would be hopefully available during the evenings) and go home to sleep each night. Participants would eat breakfast at home and bring a bag lunch (or have lunch catered), which we would eat together. People from out of town would stay in a nearby motel. A commuter workshop can work in a town that has a large enough population to fill the workshop and one of its benefits is eliminating the cost of room and board, possibly making it affordable and available to more people. Finding a suitable painting space at an affordable rental cost in a safe area can be a challenge. (See Painting Space Specifications).

In the past, spaces we have used include community centers, church recreation rooms, the back room of a store, art studios or gyms in public and private schools or in collages and universities. Other locations have been conference rooms in hotels or airports, meeting rooms of public libraries, and studios and basements of people's homes. Directors of a church or school may donate room for free in exchange for attending the workshop. Anything under \$300 for a weekend (Friday night, Sat and Sun) is acceptable. Again, when possible it is best to have the painting room available to participants in the evening. Also, there must be parking available and access to public transportation in a city where people may not want to or are unable to drive. It is preferable that the space be available at night to those desiring to paint at that time.

PAINTING STUDIO SPECIFICATIONS: Whether a residential or commuter workshop, the room that we paint in needs to fit at least 15 standing people whose paintings may grow to sizes of 5 feet wide by 6 feet high. There must be generous wall space and/or lots of boards to lean on walls (and against any pillars) to hang painting paper on. It is ideal to be able to see all paintings from middle of room. In very large rooms, floor space is often used. Additional space can be created in the middle of large rooms by constructing 3-sided stands out of large appliance boxes. It is convenient when the space is an art studio in which walls and floors do not need protection, but the most pristine hotel conference room can be protected with drop cloths made of plastic, paper or cloth. Plastic is best for protecting carpet from spills. But cloth or paper is better if we use oil pastels. If we are painting rather than drawing, we will need to have convenient access to a water supply if there is no sink in the room. There must be good light, preferably natural light in day and good non-fluorescent lighting at night. In commuter workshops, it is ideal to have hot water and herbal teas plus drinking water in room.

BASIC INFO ON YOUR FLYER:

- TITLE (PAINTING FROM THE SOURCE®)
- NAME OF TEACHER (with AVIVA GOLD or one of my trainees/graduates)
- WHEN, (dates and time)
- WHERE
- PRICE
- AMOUNT OF DEPOSIT
- WHO TO CALL OR EMAIL TO REGISTER (with telephone number and e mail)
- Required reading, Painting From The Source®, by Aviva Gold.
- No last minute walk-ins.
- Possibly where to send deposit, brief description of workshop and brief bio of teacher. Always good to put on my web site, <www.paintingfromthesource.com> which is full of information.
- Keep it simple. You can give more details when people call you.

- Start handing out, mailing and emailing flyers about two months before workshop date; then again 3 weeks before. Same with advertising.

HOW MUCH TO CHARGE: What to charge depends somewhat on your area; the economy in your area, and what other workshops charge in your area. As a ballpark figure, think of \$130 for each day, which would include materials and space rental (for a commuter workshop), so a weekend, Friday night, Sat and Sunday, 9:30 to 6:00 might start at \$350. And if I am traveling from far away, you may add on between \$50 and \$75 to the \$300. Another way to figure this is: how many people at what price do you need to pay the teacher her minimum requirement after all expenses. People understand paying more for a teacher who has traveled far. If there are people who cannot afford that fee, you can consider them for a work exchange.

THE DEPOSIT: It is absolutely necessary to get a non-refundable deposit from everyone to hold a space for him or her. I know this is a challenge with your friends but you must be firm. The deposit can be approximately one fourth of the cost of the workshop. You only count the amount of people signed up for the workshop by how many people you have deposits from; and even these people can drop out.

BASIC GUIDELINES FOR PARTICIPANTS: Guidelines for participants include:

1. No one under 18.
2. Absolutely no coming late or leaving early.
3. Balance of payment due upon or better yet before arrival.
4. Family members and or close friends must reconsider attendance together if they will be inhibited by each other's presence, or if they need to take care of the other, physically or emotionally. People who know each other well should not paint near each other.
5. Reading my book is required.
6. Participants must be told if we will be using paint or oil pastels and exactly what to bring if it is oil pastels (see PAINT OR OIL PASTELS below). Participants should be discouraged from bringing or using their own art supplies unless otherwise indicated. If a participant has a process painting already started, they may bring it.

ITEMS YOU MAY BUY OR COLLECT and other expenses: Expenses may include designing and copying flyer, postage for mailings, local ad, basic supplies and down payment for space. We will provide a checklist of other materials for you and your assistants to buy or collect, such as rags, tissues, cans for water, old newspaper, nametags etc. You will be reimbursed for whatever you buy.

ASSISTANTS: We need at least two assistants, approximately one for every six people, who are good, strong and dependable workers and possibly in need of a work scholarship. They can help with everything, including ordering and buying supplies, distributing flyers, and setting up and breaking down studio space. Assistants must be available the day before workshop to help set up, which is the most labor-intensive part. They also take turns helping during the workshop. I have written guidelines for assistants which can be emailed to you. I may also bring an assistant along.

ART SUPPLIES: PAINT OR OIL PASTELS: Some people who are accustomed to drawing but never paint, like the idea of the wet flow of paint. Painting also seems more evocative,

sensuous, and dramatic; but actually using either paint or oil pastels gets the same results in a powerful transformative experience. The big difference is that it is much less work to set up a workshop using oil pastels for the following reasons: you do not have to order or set up materials; people are instructed on your flyer to bring a few boxes of oil pastels and a large pad of drawing paper; and, you can charge a bit less for attendance. You can have a few extra boxes of individual colors (individual sticks of white, yellow, black and red are colors often additionally required), and other items, but it is nothing like the work of setting up paint. But because the little bits of oily color that rub off can stain walls and floors, the same protection of the room is required. In the case of oil pastels, you can protect the floor with paper or cloth instead of plastic since there are no spills, which actually makes the room easier to walk, breath and be in; less electric static. When we use paints, I order and have paint and paper sent to you, and I bring all the paint brushes with me.

HOW TO ADVERTISE: Some ways to advertise are:

1. Mailing, posting and handing out flyers to everybody you know and everybody that they know.
2. Free advertising is the best, like getting an article in the local paper, an interview or announcement on local radio.
3. Doing a talk at which you show my 20 minute video.
4. Sometimes the host arranges a radio interview with me on the telephone a week or two before the workshop.
5. It always helps to tell people to look at my web site.

Your best target audiences include people interested in spirituality, 12 step program people, journaling, yoga, meditation and healing groups. Also former or current disenchanted art students are good potential participants.

HOW LONG?: Workshops can range from one day to seven days or longer. I think two days should be a minimum. The longer the workshop, the higher the cost and the fewer the people who have the time and money. I think Friday night, Sat and Sun is the best for most people. If I am traveling from very far we may want to consider a longer workshop that includes a week end, like a 4 day week end.

MY BOOK SIGNING: Often a host will arrange a book talk and signing as a way of bringing attention and people to the workshop. Or I give a book talk the Friday night before the workshop, open to the public, at the same site that the workshop will take place.

I HOPE THIS INFORMATION HAS BEEN HELPFUL AND YOU WILL REAP MANY BENEFITS FROM BRINGING PAINTING FROM THE SOURCE® TO YOUR TOWN.